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# *The MCA Advisory*

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*The Newsletter of Medal Collectors of America*

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Volume 10 Number 7

July 2007

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**Dues:** \$20.00/Year

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**August 8-12, 2007--ANA Convention in Milwaukee**

**August 9, 2007--MCA meeting in Milwaukee at 3:00 p.m. Room 102**

## **What's New on Our Website!**

CHECK OUT OUR WEBSITE EVERY MONTH

[www.medalcollectors.org](http://www.medalcollectors.org)

## From the Editor

MCA is on a roll, with great contributions from a variety of sources. This issue may seem to have commercial aspects which need explaining. Sam Pennington's article on books about medals and where to buy them is clearly a community service, not an advertisement. Likewise, Alan Weinberg's report on the recent Presidential auction helps to inform our readers about what is going on in the market place and is not intended as an endorsement. Anyone who knows Joe Levine also knows that the quality of his cataloguing needs no endorsement. We

do have our first paid ad, a brochure describing Comitia Americana by ye editor and Anne Bentley. The revenue will give a nice offset to growing expenses at the same time the photos in the ads will provide all our readers with an exposure to the superb quality obtainable by stochastic screening.

Also enclosed are ballots to elect officers and directors for 2007-2008 and 2008-2009. With no contested positions, the ballots are indeed a formality. Nonetheless, we would appreciate your returning them to our secretary to show that you care.



## A Wall of Medal Records

(by D. Wayne Johnson) Copyright © 2007

**A** writer's most useful resource is his own files. For years I have been remiss in filing clippings, papers, photographs, articles, pamphlets, scribbled notes, all that good stuff. I

would let it pile up until I had to move it off my desk. I would place it in one of those "bankers' boxes" used for storage and mark it "TBS"—To Be Sorted. But I never got around to doing that!

To find something, as you might imagine, I had to paw through boxes of this flotsam. Never a pleasant chore, I seldom found what I was looking for (until I was looking for something else!). Then three things happened to change my wrongful ways.

I bought a book “File Don’t Pile.” Wow, that hit me right between the eyes. I learned some useful pointers from this revealing book.

Second was a fortuitous act of Good Wife Shirley. She brought home from a shopping trip to a new grocery store, goods in a small box. This grocery discount store stocks their merchandise in isles and refrigerators right in the shipping boxes. You are encouraged to take the boxes and pack your purchases in these boxes.

The box she chose was white and marked “orange juice.” Six half-gallon containers were shipped in one of these open-top boxes. I noticed it was just the right size for file folders, roughly 8 x 12 and 10-inches deep. Wow again! I found I could put a couple dozen file folders, more or less, in one of these boxes. Nice fit.

So I encouraged Good Wife to bring home all her grocery purchases in these small boxes. All of a sudden, however, they changed; they now come printed in orange color. I get the point: Orange juice in orange printed boxes.

By that time, however, I had learned three of these boxes would fit nicely on one of my 26-inch bookshelves. What is better, you could toss a paper or file folder right on top of an open box and it would fall in the box in front of all the other files (provided the folders leaned against the right side of the box). Then later file the single item in the proper file folder or the folder in proper place.

Third, we moved. The new house had an existing office with built-in shelving. A second room adjacent to this became the library. I had books in every room in the house before (books even spilled out into bookcases in the garage). In the new house I could easily fill up the office shelves, the library room plus a couple bookcases of nicer books in the living room--I like “living” with books.

Unfortunately there are still three pallets of books in the basement. An industrial-strength forklift would strain under the weight of those pallets of heavy book boxes.

Anyway, the orange boxes were ideal to replace metal filing cabinets. So I had disposed of nearly all those old metal filing cabinets before moving. I filled more white bankers’ boxes for moving.

In the new house I have filled four bookcases with these orange boxes now called “document boxes.” Three of these bookcases were the pressed-wood kind that even 26-inch shelves begin to bow under the mass of weighty numismatic tomes.

Thankfully they don’t seem to bow with the document boxes, their weight is evenly spread. I bought all new metal shelving for a wall of those heavy numismatic books in the library room.

Next I wanted to make labels for these document boxes. Stationery manufacturer Avery makes a full sheet white label (#5165) that Staples sells. The 8 ½ x 11-inch label would more than cover one end of a document box. The labels are easily printed so I could custom print a label for every box.

I had space in my office for a special bookcase. So I had my handy man build one to accommodate four boxes across. He made this of oak and again, no bowing. It can accommodate seven rows, floor to ceiling.

I put boxes containing photographs on the bottom shelf. They were heavy. Light-weight content boxes, like one labeled “World Mints,” went on the top shelf. It contains flyers and literature, obviously, from world mints. It’s not very full yet and not very heavy so it goes on the top shelf.

I can still drop papers and file folders in all these boxes. My filing time is cut way down and it is so much fun that piles don’t build up as high on my desk anymore. It feels good to get organized and stay organized.

I found most of my files could be divided into little groups from two to twenty file folders by putting related files together in one box.

For longer files – like correspondence (over 200 file folders) or my files on artists (250 folders) – these go in document boxes numbered from “1” up. As soon as they get too tight I can easily make a new box and space them out a little.

In all, now, I have become organized. I file not pile, thank you. I have now filled 100 document boxes and placed these in two double bookcases and two single. Now just about every shelf is filled with open top document boxes.

I have a box for each subject, or each organization, or each magazine to which I subscribe to. A half dozen contain family genealogical records, household and auto records. But more than eighty boxes are concerned with medal or numismatic topics I often write about.

One is marked “Circle of Friends of the Medallion.” Another is for Tiffany and Gorham medals. Two boxes for the Philadelphia Mint, and three boxes for Medallic Art Co. I have information on Live American Artists in three boxes (soon to be four) and two for Dead Medallic Artists of coins and medals. When one gets too full, I make another with a similar label. Easy to do.

One box is labeled “Carnegie Hero Fund Medal.” This contains a variety of material: file folders of correspondence I had with the Carnegie Hero Fund Foundation officers and the suggestions I gave them for creating their Centennial Medal.

The wife and I attended their 2004 Centennial Banquet. We were given all kinds of mementoes. I found I could put all these items in this one document box as well.

So that box contains their newsletters, two sample medals, two Centennial Medals, two centennial books, a tape, and, oh yes, drafts of my article on this medal that ran in the October 2006 issue of the *Numismatist*. All in one box.

I still have some TBS boxes (two of the most difficult to file). So the sorting beat goes on; but no more filing drawers to pull out, and paw

through file folders. I can see what’s in a box even from across the room. I don’t have to recall what file is in what filing cabinet.

Also I can dip in a well-marked box on a shelf to pull out a file, or, take the entire box to my desk. Returning file folder to box or box to shelf is a breeze.

To return a single folder I don’t even have to get up. I can roll around in my office chair, I can reach (all but the top two shelves), toss the file folder in the proper document box. It falls down in front of the other folders. No more filing cabinets. No more drawers to pull open.

As an intended benefit I have added one line for the final disposition of each individual box (when I pass on). Some stay with the family – my 3-box map collection goes to my son – some to other family members, some stay with the house, but most are destined to go to a medal museum.

I haven’t decided which medal museum yet. I’ll put that instruction in my will. But Good Wife – or the executor of my estate – will know exactly the intended recipient of where I want every box to go.

Also, all this organizing activity pinpoints exactly what I need to add to this vast medal document collection. Would you believe what I am missing most is data on Franklin Mint medals? Yes, I have their catalogs and monthly magazines (filling two boxes).

But guess what is useful that I don’t have? Franklin Mint original sales literature! These gave intended information before the medals were issued – their concept and plans for a medal series or single medal. Remember all those flyers you received in the mail? Oh, I wish I had saved mine!

This also highlights that medal data can be found in many forms and formats. I would like access to it all. For possible medal articles now and, for the future, to ultimately place this valuable data information in a museum. If you have any

such material you wish to dispose of, let me know. I have a lot of empty orange document boxes.

For any reader who might be inspired to organize their own medal records, I have learned by experience some tips to pass along.

- Choose box titles that are “umbrella terms” to include related files or records no more than six inches thick per box.
- Analyze your incoming publications; local coin club notices may be kept with regional club publications until the box grows too full, separate with file folders.
- Keep related material together. Put “work papers” and notes with latest drafts until the volume grows sufficient to add another box.
- Tip for bringing together “related material:” I have one box labeled “Research Aids” that includes data on sources (libraries, archives, museums) as well as tips on “how to research” and areas of research (city directories, biographical data, death index, internet sites, and such).
- Some boxes can serve as intermediate staging in the sorting process. For example, I put all news clippings in one box for later sorting in proper subject boxes.
- Photocopy. A clipping on a medal can logically be placed in two or more files, say, artist, collector topic and subject. Copy and place in all.
- Keep family and household records and correspondence separate from numismatic records. Best of all, I now have a Wall of Records for all my files and documents on medals, medal makers, medal series and medal illustrations. Wish I had done this reorganization years ago!

P.S. I drink a lot of orange juice!

## **I Have Not Yet Begun to Fight John Paul Jones**

John Paul Jones is arguably our greatest naval hero. Augustin Dupré’s medal of Jones and the battle scene is a magnificent tribute. Ironically, the British do not (or, at least, did not) view our hero in the same way. Stedman, the first British historian to chronicle our Revolutionary War, accuses Jones of exposing his men to undue hazards by failing to surrender. A similar point of view is promulgated in the print described and illustrated below (courtesy of William Reese, catalogue #225

38. [After] Collett, John: PAUL JONES SHOOTING A SAILOR WHO HAD ATTEMPTED TO STRIKE HIS COLOURS IN AN ENGAGEMENT. FROM THE ORIGINAL PICTURE BY JOHN COLLET [sic], IN THE POSSESSION OF CARRINGTON BOWLES. London: Carrington Bowles Map and Print Warehouse, No. 69 in St. Pauls Church Yard, Dec. 2, 1779. Mezzotint on paper with original hand-coloring, after the painting by John Collett. Image and caption measuring 13 3/4 x 9 3/4 inches within plate mark, with wide margins. Sheet size: 15 1/8 x 11 3/8 inches. The print has some very minor toning, just a few insignificant spots in the image background, but mostly in the margins; overall beautiful original color, and in excellent condition. Nicely matted. [See illustration below.]

The first of three versions of this British satirical war print, each titled the same but with slightly varying images. It depicts Captain John Paul Jones during the sea battle between the H.M.S. Serapis and his U.S. fighting ship, Bonhomme Richard, "preventing" one of his men from striking the American flag and surrendering to the British. John "The Second Hogarth" Collett depicts an impassioned Jones, here wearing a lavishly plumed, rather French looking hat and a bandana, four pistols

stuck pirate-style in his belt, cutlass at the ready tucked under his left arm, in as bloody a mis-en-scene as possible, the American naval captain trampling through the wounded and over the body of a dead sailor in order to shoot, with a fifth pistol, his chief gunner, Henry Gardner, in the chin. Except in the fantasies of the British, who hated Jones, this incident never took place and is considered an exaggeration of an incident that happened during the encounter in which a shell-shocked American gunner shouted for quarter until Jones knocked him down with the butt of a pistol. The truth behind this wild shipboard fight is no less interesting than the satire:

"Near midnight on Sept. 23, 1779, just off the coast of Flamborough Head, England, hundreds of British stood in awe, watching 'pirate Paul Jones' destroy one of the finest ships in their fine navy. The English viewed Jones as a criminal, equating his vicious attacks on British convoys with the fighting techniques of Blackbeard himself. On that clear warm autumn night, the shocked audience witnessed Jones in one of the most hard-fought battles of the Revolution.

(If the 12 gun lionlike Richard must have hought their commander, Capt. John Paul Jones, had gone insane. Separated by two leagues, the double deck HMS Serapis, a well-made and brand new British escort ship, was shooting 18-pound cannon balls into the 14-year-old single deck Bonhomme Richard; cannon balls that from 200 yards could shoot through four feet oak. Near the battle's end, half the crewmates on each ship were dead, there were three or four inches of blood and guts on the high deck of Bonhomme Richard and both ships were on fire. Capt. Pearson, commander of Serapis assumed Bonhomme Richard would be the first to surrender. He asked Jones, 'Do you strike?' According to battle expert Peter Reaveley, Jones screamed out, 'No! I'll sink, but I'm damned if I'll strike!' The following quotation is more famously noted as Jones' retort: have not yet begun to fight!' The battle established the Continental Navy as a powerful force and Capt.

John Paul Jones as a hero" – Joanna Romansic.

"Primarily a caricaturist, John Collett (British, ca.1725-1780) studied with the artist George Lambert and at the St. Martin's Lane Academy, London. He exhibited at the Free Society of Artists from 1761, his last exhibit occurring posthumously in 1783. His caricatures owe a great debt to Hogarth...Collett's drawings are usually recognizable by their thick black outlines. They are often quite charming, if a little coarsely drawn. His work was widely reproduced as prints by many of the leading publishers of the day, John Boydell, Carrington Bowles, and others. This has contributed to his posthumous reputation as a caricaturist...A large inheritance allowed him to live in some style in Chelsea, London. Examples of his work may be seen in the British Museum and the Victoria and Albert Museum" – Thomas Deans.

Carrington Bowles flourished in late 18th-century London as a publisher of caricatures engraved in mezzotint. As with this image, prints in the Bowles inventories were usually unsigned by the engraver. His regular practice was to commission and thus own a painting, then make prints of it for sale to the public under the Bowles imprimatur.

This print is described as "excessively rare" in the catalogue of the Hampton L. Carson Collection of Engraved Portraits of American Naval Commanders. At the 1904 auction of the Carson collection a copy of this mezzotint appeared as lot 4297 and sold for \$50 – quite a sum for its day. Rare and eminently displayable 18th-century war print with a satiric edge.

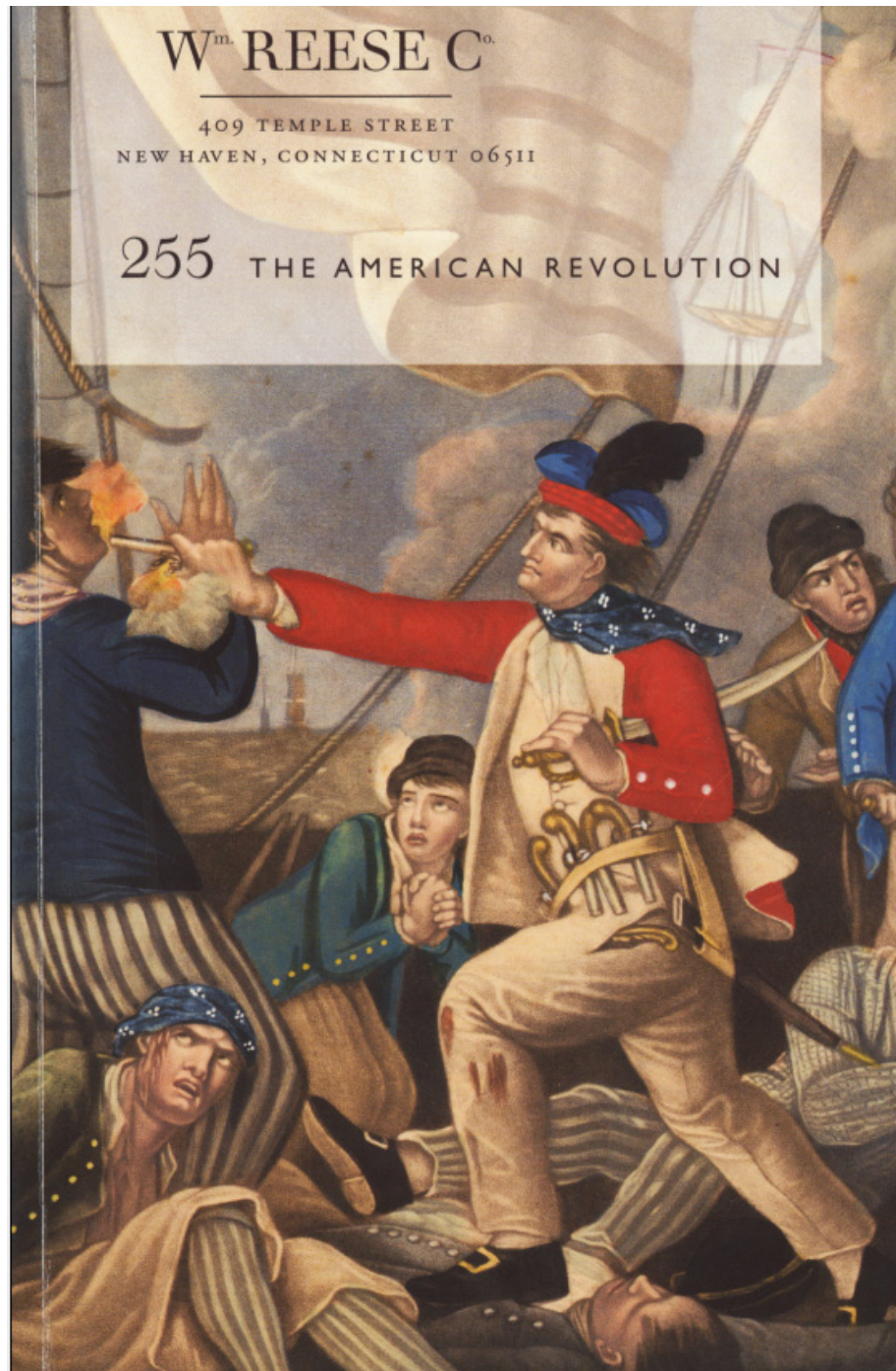
Joanna Romansic, "NHC Joins Search for John Paul Jones' Ship," Oct. 20, 2005, [dcmilitary.com](http://dcmilitary.com). S.V.

Henkels, comp., Hampton L. Carson Collection of Engraved Portraits of American Naval Commanders... Catalog and Sale (Philadelphia, 1905), lot 4297. Thomas Deans



Fine Art Website, [www.britishwatercolors.com](http://www.britishwatercolors.com).  
OLDS 466. SHADWELL, AMERICAN  
PRINTMAKING THE FIRST 150 YEARS, 65.  
SMITH, AMERICAN NAVAL BROADSIDES

23. GROLIER, THE UNITED STATES  
NAVY 1776 TO 1815, 269 (uncolored issue).



## **Orders and Medals of America The 48<sup>th</sup> Annual OMSA International Convention**

The 2007 Orders and Medals Society of America (OMSA) International Convention is coming to the Houston area this year from August 9th through August 12th at The Woodlands Waterway Marriott Hotel & Convention Center, just 30 minutes north of downtown Houston. Dealers and collectors from all over the world will gather to buy, sell and exhibit rare and unusual Orders, Decorations and Medals (ODMs) from the United States and all other nations and time periods. Several educational seminars and other events are also scheduled for the benefit of the membership during non-public hours.

On Saturday, August 11, OMSA is inviting non-member numismatic collectors and the general public to participate in the buying and selling activities as well as viewing of all the world class exhibits presented. In addition, there will be opportunities for the public to bring in their family's medals for identification and valuation. The public hours are only on Saturday from 9:00AM to 5:00PM. Admission is \$8.00 for adults (cash only) and \$5.00 for those 18 and under. These admission fees help OMSA, a non-profit organization, to defray the costs of holding the convention.

The Order and Medals Society of America was founded by a small group of dedicated American collectors in March 1950 and has evolved into the largest society in America devoted to the collection, preservation, research, and dissemination of information about world-wide orders, decorations and medals. The society, now about 1500 strong, has members from every corner of the world and many will travel long distances to converge in Houston for this year's annual extravaganza.

The formal charter of OMSA is to foster and promote the educational development of interested parties through the research, recording and dissemination of information and knowledge

of Orders, Decorations, Medals and other honors, past and present, military and civilian, of the world community of nations. At the same time, members strive to honor the memory of the individuals who earned the awards, and to promote the appreciation and preservation of these artifacts for future generations.

Anyone with an interest in orders, decorations and medals is welcome to join OMSA and can do so at the convention for a nominal membership fee of \$35/year for residents of the U.S. One benefit of membership is receiving the society journal, a 48-page bi-monthly publication containing carefully illustrated articles written by members covering the whole spectrum of worldwide orders, decorations and medals. This includes articles on the men and women whose service, valor and sacrifice made the awards possible. Perhaps the biggest membership benefit is the chance to network with leading experts in this field. For more information on OMSA or the 2007 OMSA Convention at the Houston Woodlands Waterway Marriott, visit the OMSA website at [www.omsa.org](http://www.omsa.org).

## **Books on Medals You Should Own** (by Samuel Pennington)

In most collecting fields there is at least one standard reference work and a number of price guides. Not so with art and commemorative medals. While there are a number of books, there just is no one-size-fits-all work.

Many if not most of these books are out of print. Where we can, we have listed the best sources based on price and availability. In our search we have found some real bargains. See below for addresses and ordering information.

As a starter, one of the best survey books comes to us from the British Museum. It is *The Art of the Medal* by Mark Jones (1979). It is a comprehensive introduction to medals, starting with the medalist Pisanello (1395-1455),



generally credited with introducing medals as an art form in the Renaissance, right on through Art Nouveau, World War I, Art Deco, and some very modern medals. The only American medals covered are some commissioned to French medalists by the first U.S. Congress to honor Revolutionary War heroes, but this book has a lot of substance and quite thoroughly delineates the artistic, historical, social, and political implications of medals. Plus there are lots of photos.

Dealer Paul Bosco calls *The Art of the Medal* “the absolutely brilliant survey of medals, Renaissance to Modernist. It’s a great read and a true education. If you profess a serious interest in medals, generally, and you don’t obtain this book, you’re an ass. The book is that good.”

You may find the book on eBay or one of the book search services, but the best deal we found was \$39.95 for a hardbound new copy with dust jacket “damaged due to improper storage” from medals dealer Rich Hartzog. Bosco said it is often available from eBay seller “kymelyn.”

For a survey of American medals, the best we have found is *One Hundred Years of American Medalllic Art, 1845-1945: The John E. Marqusee Collection*, a 1995 catalog by Susan Luftschtein of John Marqusee’s collection of 415 American medals, which he donated to the Herbert F. Johnson Museum of Art at Cornell University in Ithaca, New York.

In the introduction Marqusee writes that he and his wife turned to collecting medals after they moved to smaller quarters. His inspiration came from artist Leonard Baskin, who had a spectacular collection of Renaissance medals. Unlike more specialized collectors, Marqusee collected all over the American spectrum from War of 1812 medals (most done in the 1840’s) through Indian peace medals, Circle of Friends of the Medallion medals, Society of Medalists medals, and many kinds of commemoratives. It’s easy to see why his name and his medal

numbers have become standard references for American medals.

You can find the 96-page catalog at stiff prices from the used and rare book dealers, but as long as they last, you are better off going direct to the museum, where it will cost you just \$6 plus \$3 postage.

Another worthy survey book is *Medalllic Art of the United States 1800-1972*, a 1972 catalog of an exhibition at the R.W. Norton Art Gallery in Shreveport, Louisiana. It covers more modern medals including some by the Franklin Mint, which get rather short shrift in most other literature. There are also descriptions of the modern medal-making process. The 41-page softbound catalog is available from the gallery at \$3 plus \$6 postage.

That same museum shop strategy also holds true for the two most important catalogs of early medals, *Medals and Plaquettes from the Molinari Collection at Bowdoin College* (1976) by Andrea S. Norris and Ingrid Weber, and *The Salton Collection: Renaissance & Baroque Medals & Plaquettes* (1969). Both may be ordered from the Bowdoin College Museum of Art. The former is \$17.50; the latter, \$7.50. The Molinari catalog covers European medals from the Renaissance to the end of the 19th century in 292 pages, while Salton covers, as the title announces, Renaissance to Baroque in its 188 pages. The Salton catalog was written by then director at the Bowdoin College Museum of Art and now Maine dealer Marvin Sadik.

If you are interested only in American medals, you might question including these two catalogs in your library, but they give an excellent summation of the genesis of all medalllic art. And who knows, maybe you’ll be lucky enough to stumble on or even buy a Renaissance medal and feel the enjoyment of holding in your hands something lovingly created over 400 years ago.

For a good survey of the sculptors who worked in medals from the 1876 centennial to World War I, *The Beaux-Arts Medal in America* by Barbara A. Baxter, the catalog for a 1987-88

American Numismatic Society exhibition, rates some shelf space. It is well illustrated and contains detailed descriptions and good historical notes in its softbound 92 pages. The best deal we have found for it is \$5.98 at the David Brown Book Company.

The U.S. Mint was and is an important issuer of medals. The classic reference is *Medals of the United States Mint: The First Century 1792-1892* by R.W. Julian, reprinted and updated in 1977 by The Token and Medal Society. This is the standard reference for all those congressionally awarded military, naval, and inaugural medals. It has lots of photographs, mintage figures by metal (gold, silver, bronze, white metal, etc.), and tons of information. It is the source of the Julian numbers used by many catalogers to categorize U.S. Mint medals. Rich Hartzog will sell you a copy of this 1977 hardbound 425-pager for \$74.95, and it's worth every penny.

Similar information but extended through the inauguration of Richard Nixon in 1969 is contained in *Medals of the United States Mint*, a 278-page catalog by Kenneth M. Failor and Eleonora Hayden. Originally published in 1969 as a "medals for sale" list by the U.S. Government Printing Office at \$3.50 and revised in 1972, it is now available only through rare and used book dealers. When we last checked, Amazon listed eight copies at prices ranging from \$8.89 to \$48.50. Incidentally, the U.S. Mint still has a number of medals for sale. Go to (<http://catalog.usmint.gov>) for an on-line catalog.

Two somewhat advanced collections of essays are *The Medal in America: Volume 1* (1987) and *The Medal in America: Volume 2* (1997), both edited by Alan M. Stahl and both compilations of papers read at the Coinage of the Americas Conferences of the American Numismatic Society in New York City. The hardbound books are 247 and 294 pages respectively. Each includes in-depth essays on medalists and schools of medalists. David

Brown Books will sell you Volume 1 for \$25 and Volume 2 for \$15. Get them while they last!

Even more advanced is a new book, *Comitia Americana and Related Medals: Underappreciated Monuments to Our Heritage* by John W. Adams and Anne E. Bentley. Its 304 pages will set you back \$135 plus \$10 shipping from George Frederick Kolbe Publications, but it will probably turn out to be a good investment. Kolbe has bound only 600 copies and printed sheets for another 200. When those are sold out, the price will surely escalate on the rare book market.

*Comitia Americana* is Latin for "American Congress," and this book covers the medals authorized by Congress for Revolutionary War heroes among them George Washington, John Eager Howard, Nathanael Greene, John Paul Jones, and several others. Congress had to go to France to have the medals designed and struck. The authors have done a fantastic research job tracking down all the particulars of how the medals were ordered and made, and how many and where the surviving medals are located now.

I wrote at the beginning of this article that there is no reliable price guide for medals. That's true for American medals, but there is an excellent one for medals by our friends across the ocean, *British Commemorative Medals and Their Values* by Christopher Eimer. Published in 1987, it's long out of print, but it occasionally turns up in rare or used booksellers' listings. The book lists 2148-plus medals (one set, the 40 Mudie medals, gets just one number), and it is so thorough that the very few medals not listed usually carry a "not listed in Eimer!" label when they are offered for sale on eBay.

I'll end this list with a book that everyone should own if for no other reason than it's a pure visual delight. It's *The Currency of Fame: Portrait Medals of the Renaissance* by Stephen K. Scher, with 495 medals illustrated, 105 in full color. Published in 1994 at \$50 by Harry N. Abrams, it is a 424-page catalog of an exhibition organized by the National Gallery and

the Frick Collection. It is widely discounted by remainder booksellers. David Brown has it at \$19.98, Google Product Search on the Internet has it as low as \$19.95 and as high as \$89.95. Even at that price, it's a good deal!

There are more books out there and one on the way, *100 Greatest American Medals and Tokens* by Katherine Jaeger and Q. David Bowers, that may turn out to be the best of all for collectors. It's due the first week in August. The book will retail for \$29.95, but autographed copies can be ordered through Stack's Web site ([www.stacks.com](http://www.stacks.com)) on a prepublication offer of \$22.95 plus \$5 shipping. Author David Bowers promises shipment immediately upon publication this summer. For now, however, that's a wrap.

#### **Addresses and Ordering Information**

Bowdoin College Museum of Art  
Liza Nelson, Shop Manager  
9400 College Station  
Brunswick, ME 04011  
(207) 725-3275  
[www.bowdoin.edu/art-museum](http://www.bowdoin.edu/art-museum)

For orders up to \$25 add \$4 postage; for orders of \$25 to \$50 add \$6.

The David Brown Book Co.  
PO Box 511 (28 Main Street)  
Oakville, CT 06779  
(860) 945-9329  
[www.oxbowbooks.com](http://www.oxbowbooks.com)

Shipping charges to the U.S.: \$5 for the first book and \$2 for each additional book. Canadian customers: \$9 for the first book and \$3 for each additional book.

Rich Hartzog  
PO Box 4143CPA  
Rockford, IL 61110-0643  
(815) 226-0771  
e-mail [hartzog@exonumia.com](mailto:hartzog@exonumia.com)  
[www.exonumia.com](http://www.exonumia.com)

Shipping charges: \$3 for the first book and \$1 for each additional book.

Herbert F. Johnson Museum of Art  
Nancy W. Dickinson, Administrative Assistant  
Cornell University  
Ithaca, NY 14853  
(607) 254-4597  
e-mail [nwdic1@cornell.edu](mailto:nwdic1@cornell.edu)  
[www.museum.cornell.edu](http://www.museum.cornell.edu)

George Frederick Kolbe Publications  
PO Drawer 3100  
Crestline, CA 92325-3100  
(909) 338-6527  
[www.numislit.com](http://www.numislit.com)

R.W. Norton Art Gallery  
Jerry Bloomer  
4747 Creswell Avenue  
Shreveport, LA 71106  
(318) 865-4201  
[www.rwnaf.org](http://www.rwnaf.org)

Samuel Pennington, is the publisher of *Maine Antique Digest*

## **Review: Presidential Coin & Antique Co. 77<sup>th</sup> Auction (by)**

Speaking of Joe Levine, Alan v. Weinberg writes: "Joe Levine of Clifton VA conducted his 77<sup>th</sup> Presidential Coin & Antique Co. medals and tokens auction in Baltimore June 30 in connection with the Baltimore coin show recently acquired by Whitman Publishing Co. of Atlanta.

"This token, medal and political ephemera auction is now an annual affair as Joe is now semi-retired. His catalogues, going back to the early 70's, are notable for not only very rare material but the historical background emphasized with each lot. Like Q. David Bowers, Joe has always rightfully felt that an educated and informed client is a stronger bidder, a long term collector and potential future consignor.

“While PCAC was unlisted in the show’s roster of bourse dealers and Joe’s booth was ignominiously isolated in a dark, extreme rear corner of the huge convention hall bourse room (while centrally located booths were unoccupied and unassigned), Joe’s booth had a multiple-lamped exhibition table away from the main bourse floor’s maddening crowd and bourse noise. So there was some benefit to the isolation.

“There was some eye-opening action Saturday night at the PCAC auction in a quiet room on the 3<sup>rd</sup> floor of the convention center. The sale featured a collection of American Agricultural and Mechanical Society medals. This was the finest and largest collection of these often aesthetically pleading award medals ever sold at auction. Thus, the catalogue will serve as a reference work on the subject until someone produces a more comprehensive study.

“Aside from a decidedly strong bid book (mail, emailed and telephoned absentee bids), there were some fierce floor battles between some determined dealer/collectors and collectors on the floor. No bidder collusion here although two of the main bidders were close friends and sat across from each other. New price levels were set as some medals soared over \$1,000 apiece.

“The sale also featured the collection of Henry Clay political and historical medals and tokens of the late Pittsburgh coin dealer and collector Charles Litman, an unrivaled assemblage of over 100 pieces. Several pieces soared over \$2,000 each.

“But the highlight of the sale was the finest known Augustus Saint-Gaudens 1905 Theodore Roosevelt bronze inaugural medal with accompanying letter that sold for \$44,850 to a prominent New York City numismatist, a world’s record price for this official medal, 1 of only 125 struck by Tiffany & Co. It might well have gone higher but for the tactical error of the underbidder admittedly not realizing that his “cut bid” was his final bid. This was also a new

world’s record for any non-gold inaugural medal.

“Shortly afterward, the even rarer but less famous silver Warren Harding inaugural medal sold for \$40,825 to the aforementioned floor bidder who was so disappointed in losing the Roosevelt medal. This is the 2<sup>nd</sup> high world’s record price for a non-gold inaugural medal. Inaugural medals have been a specialty of PCAC for decades and the field is what it is today largely because of Joe Levine’s input.

“Throughout the auction, there was humorous banter both from the auction podium manned by Joe himself and from the audience members which led to a relaxed and entertaining three hours.”

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## **My Favorite Medal: Around the World with Nuclear Task Force One** (by Capt. Charles T. Creekman, Jr., USN (Ret.)

In 1964, the U.S. Navy dispatched the nuclear aircraft carrier USS *Enterprise* (CVAN-65) escorted by nuclear powered ships USS *Long Beach* (CGN-9) and USS *Bainbridge* (DLGN-25) on an around-the-world cruise to demonstrate the strategic value of naval nuclear power. To mark “Nuclear Task Force One’s” historic accomplishment of circumnavigating the globe without resupply of food, fuel or spare parts, the Navy produced a commemorative medal for presentation to dignitaries who were hosted aboard the carrier during the cruise, and as souvenirs for the crewmembers of the three ships. And therein lies my “favorite medal” story, because the man at the center of the medal effort was my father, Commander Charles Todd Creekman, Supply Officer in *Enterprise*.

My interest in naval medals stems from my father’s tour of duty in *Enterprise* and my own thirty year Cold War career serving in destroyers and frigates. My collection began

with this *Enterprise* medal, and I subsequently added other naval medals as my sea duty took me to faraway places and events. When I retired from the Navy in 1999 I became the Executive Director of the Washington, DC-based educational nonprofit Naval Historical Foundation. As I worked with both the Navy's artifact collection and our own 80-year old Foundation collection, it wasn't long before I met Chris Neuzil and had my medal consciousness raised to a fever pitch. Chris' knowledge of the early naval medals authorized by Congress is encyclopedic, and I was pleased to be able to collaborate with him and Lenny Vaccaro earlier this year on an article describing the improbable story of Commodore Thomas Truxtun's gold medal.

**[Chris has promised us an enhanced version of the Truxton article which we await with feverish anticipation –ed.]**

But the *Enterprise* connection is what got me started. The ship's historic 1964 cruise was the second time that "the world's largest ship and first nuclear powered aircraft carrier" was depicted in a medal format. Those familiar with Hibler and Kappen's 1963 *So-Called Dollars* catalog may recall that the ship's September 24, 1960 christening was marked with a bronze 38 mm medal designed by Newport News Shipbuilding Company and struck by Medallie Art Company. 63 mm silver and bronze medals, with a similar obverse design but different reverse, were later offered to the public by Medallie Art.

The decision to send the three ships on "Operation Sea Orbit," as the historic cruise was officially designated, was made in Mid-June 1964 while the *Enterprise* was nearing the end of a Mediterranean Sea deployment and anticipating being relieved and heading back to her Norfolk, Virginia homeport at the end of July. My father had reported aboard the ship in the Med in mid-May, and quickly found himself with much to do to prepare the task group for its cruise without replenishment of the "beans, bullets and black oil" that Navy ships would

generally restock each week in port or at sea. But in the midst of that supply planning, he was also charged with obtaining commemorative keepsake medals. In an era before satellite phones, faxes and the internet, my father had to make two quick air trips from the ship to Florence, Italy. There he met with the staff of Picchiani and Barlacchi, medal-makers since 1902 and still in business today. In the six weeks between the cruise announcement and the ships' departure from the Med, the medals were designed, struck, packaged and delivered in several configurations:

- a. A 35 mm gold plated version with suspension loop in a presentation box.
- b. A 25 mm silver plated medal with suspension loop in a presentation box.
- c. A 69 mm bronze uniface medal (featuring the obverse design) mounted on a 10 by 14 cm marble base in a presentation box.
- d. An assortment of other items including cigarette lighters and tie bars featuring a uniface version of the 25 mm silver plated medal (without suspension loop). There apparently was a separate ash tray design cast as well.

I have not been able to determine quantities made of each variety by contacting Picchiani and Barlacchi (no response to date) or by checking my father's correspondence files (he died in 1992, long before I was smart enough to ask him the right questions!). I do know that he reserved a number of the medals for presentation to the dignitaries that visited the carrier during its two month circumnavigation, and that he initially dispatched 60 of the gold medals and 50 of the silver medals to each of the accompanying ships *Long Beach* and *Bainbridge*. He also noted that each member of the *Enterprise*'s crew (nearly 5000 including embarked carrier division staff and air wing personnel) would receive one of the 25 mm silver medals. Interestingly, the "Operation Sea Orbit" designation evidently was chosen after the medal was already in

production, since that catchy title is not found on the medal.

The cruise itself, which began on July 31, was a great success for the ships and the U.S. Navy, with numerous air power demonstrations for VIPs off the coasts of Africa, Asia and South America. The ships also made port visits to Pakistan, Australia, New Zealand and Brazil, but were not permitted to resupply any of their consumables. The task group made a triumphant homeport return on October 3, 1964, met by families and friends proud to celebrate the historic event. And a sixteen year old high school senior, destined to report to the U.S. Naval Academy the following June, received his first naval medal.



## Letters to the Editor

Dear Mr. Adams,

In the May issue of the MCA Advisory at the top of the second column on page 9 there is a reference to the subject medal. I have a very large (about 80 mm) and heavy medal made, I think, of what token collectors call "white metal", which I believe is this same medal. It is very dark, but it is bright and shiny in the deepest recesses where it is untuned. I picked it up at a flea market for \$15.

One side of the medal depicts two sea gods, and around the edge reads UNION OF

EIRE WITH THE ATLANTIC. The other side (I don't know which to call the obverse) shows an eagle perched on an egg shaped device, across which there is a ribbon which reads EXCELSIOR. Around the edge there is the inscription EIRE CANAL COMMENCED 4 JULY 1817 COMPLETED 26 OCT 1825. The medal is signed in very small print THOMASON. I would be extremely grateful for any information you can give me about this medal, such as how old it is, what it is made of, who made it, to whom it was distributed etc. Perhaps you can direct me to a reference book where this medal is discussed.

I have heard that medals are sometimes sent out to be "refinished." This one is very dark, has two small holes drilled in the top which happily do not show when the medal is looked at head on, and some rim dings and scratches. Is it possibly a candidate for refinishing?

Thank you for any help you can give me in enjoying my flea market medal.

Best regards,

Jeff Hawk

Dear John

I hope to publish a short paper in "The Medal" concerning a Munich-based sculptor and medallist Arnold Zadikow (1884-1943).

He issued a few satirical medals in the early part of the Great War, then joined the army but was soon taken prisoner. The British Museum have acquired a plaster for a medal that he worked in a British POW camp and in publishing this, it would be an opportunity to list other known medals.

Zadikow died in the Terezin ghetto. If any members have medals, or biographical information it would be good to hear from them, but especially in matters relating to his time in Brocton Camp in England.



Kind regards

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